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WALLACE COLLECTION CATALOGUES

PICTURES AND DRAWINGS

(ILLUSTRATIONS)

LONDON

PRINTED BY HIS MAJESTY'S STATIONERY OFFICE
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1925

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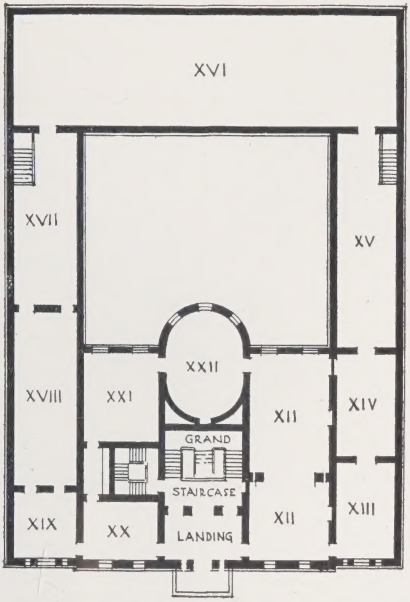

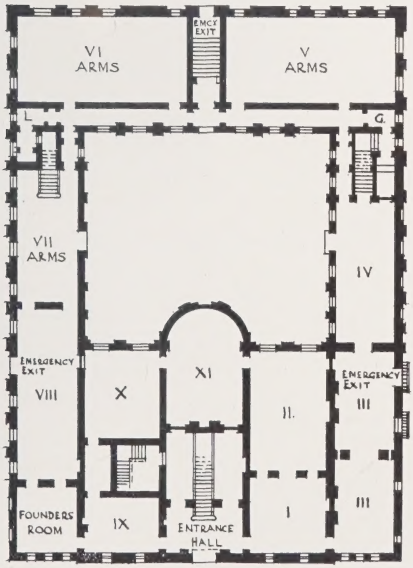

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LAVATORIES FOR LADIES AND GENTLEMEN
AT L AND G

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(First printed, September, 1925)

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PREFATORY NOTE

This selection of about half the pictures and drawings in the Wallace Collection has been influenced by the fact that French painting, from the beginning of the eighteenth century to the middle of the nineteenth, is adequately represented in London only at Hertford House. All the authentic works of Boucher, Fragonard, Lancret, Oudry and Watteau have therefore been reproduced, together with many examples of Bonington, Décamps and Greuze. The British, Flemish and Italian Schools have also received liberal treatment: Reynolds, Gainsborough, Rubens, Van Dyck and Guardi being reproduced in full, with all the works of Rembrandt and Velazquez. Space has been economised at the expense of the minor Dutch artists, and of Bellangé, Delaroche and Horace Vernet amongst the French.

This volume has been prepared under my direction by Mr. Philip Hendy, Assistant to the Keeper and Lecturer.

S. J. CAMP

September, 1925

THE WALLACE COLLECTION

The Collection was formed in the main by Richard, fourth Marquess of Hertford (1800–1870), but largely increased by his son, Sir Richard Wallace (1818–1890). A few objects, however, have been traced to the first and second Marquesses (1718–94 and 1743–1822), and a considerable number to the third (1777–1842).

The Collection takes its character from the tastes and opportunities of the fourth Marquess, who lived in Paris and was a devotee of the arts of France in the eighteenth century. Consequently this century, early and late, is richly represented in its painting and miniatures, sculpture, furniture and objects of art generally. But the body of French art extends in sculpture back to the thirteenth century, and forward, in painting, to the third quarter of the nineteenth.

Although the French section gives a distinctive character to Hertford House, it is only one among four. The second is a rich gallery of Italian and Spanish, Flemish, Dutch and English paintings. If the number of Primitives is small, the seventeenth century can be studied in Brouwer, van Dyck, Hals, de Hooch, Rembrandt, Rubens and Velazquez. The eighteenth century in Italy is represented by Guardi at his best, and among the English portraits are famous examples of Gainsborough, Hoppner, Reynolds and Romney. The nineteenth century gives us the largest existing collection of the works of Bonington, whose influence can be clearly seen in much contemporary French work.

The third section, chiefly acquired by Sir Richard Wallace, embraces mediæval objects, Italian Renaissance terra-cottas and bronzes, medals and plaquettes; maiolica from Gubbio and Urbino, Hispano-Moresque and Turkish faience; rock-crystal, glass, jewellery, gold and silversmiths' work, wax reliefs and much else.

Finally, there is the chief collection in this country of European Arms and Armour which from its exceptional quality is becoming every day more precious as private collections are dispersed and absorbed in foreign museums: this, too, we owe to Sir Richard Wallace. Adjoining it is the Oriental Armoury, the work of the fourth Marquess.

The Collection as a whole may be compared in importance, if not in extent, with the great national collections of Europe and in variety even surpasses some of these. It was bequeathed to the nation by Lady Wallace (who died in 1897), and was first opened as a national museum by Edward VII, then Prince of Wales, in June, 1900. No such gift has been received by any country from an individual, except perhaps that of the domain and museum at Chantilly, given in 1884 to the French Institute by the Duc d'Aumâle.

Busts of the Founders, with other family portraits, are on exhibition in the Founders' Room.

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Assistant to the Keeper—J. G. Mann, B.A., B.Litt., F.S.A.
Assistant to the Keeper and Lecturer—Philip Hendy, B.A.

Inquiries relating to the Collection should be addressed—
The Keeper, Wallace Collection, Manchester Square, W.1

ADMISSION

THE WALLACE COLLECTION is open on WEEKDAYS from 10 a.m. to 5 p.m., and on SUNDAYS from 2 to 5 p.m.

ADMISSION FREE on Sundays, Mondays, Wednesdays, Thursdays and Saturdays;

SIXPENCE on Tuesdays and Fridays.

Closed on Good Friday, Christmas Eve and Christmas Day.

REGULATIONS

In accordance with the powers conferred upon the Trustees by the Declaration of Trust they have directed that the times and conditions under which the Wallace Collection may be open to the public shall be governed by the following rules, regulations and by-laws:—

1—Visitors shall be admitted to the Collection at the hours, and under the conditions, stated on the Notice Boards, but the right to close the Collection, or any portion of it, without notice is reserved.

2—Visitors are required to leave at the Umbrella Counter in the Entrance Hall parcels, bags, sticks, umbrellas or other objects that might be used either to damage a work of art or to conceal its removal. Sticks and umbrellas used for support in cases of infirmity recognised by the Attendants may be admitted. Muffs and handbags or reticules must be tendered for examination or left at the Umbrella Counter; if admitted, they must be produced for examination on leaving the building should the Attendants so require. Young children, when in charge of responsible adults, shall be admitted at the discretion of the Keeper or his representative; children in arms shall not be admitted.

3—The Attendants are authorised to refuse admission to any intoxicated or other person whose presence in the building may, in their opinion, cause annoyance to the general public or endanger the safe keeping of the exhibits. No person shall remain in the building after the hour of closing without the authority of the Keeper or his representative; and any person so remaining after he has been ordered by an Attendant to leave shall be treated as a trespasser. Any person found in the building after it is closed and who is unable to give a satisfactory explanation of his presence shall be detained and handed over to the Police.

4—Visitors are not allowed to touch or lean against any picture or object of art, to sit on the chairs or sofas exhibited. Any person found unlawfully or maliciously damaging any object in the Collection, or caught in the act of committing a felony, shall be immediately apprehended. Visitors must not smoke or consume any refreshments in the Galleries, leave about paper and refuse, or stray into unauthorised parts of the building. Visitors are requested to refrain from making any noise in the Galleries and to avoid preventing the access of other visitors to particular objects; no person may lecture in the Galleries, or conduct in a loud voice a party of other visitors, without the permission of the Keeper; nor may such demonstrations be given at the same hours as those of the official lectures. Persons guilty of indecorous behaviour causing annoyance to other visitors, or of misconduct involving the safe keeping of the objects and the due administration of the Collection, shall be immediately expelled.

5—Students bringing to the Collection copies or replicas for comparison with other objects should, before passing the Turnstile, obtain permission to proceed from the Attendant in the Entrance Hall; no picture or object of art shall be removed from the building without a written pass signed by the Keeper or his representative. The handling of any object by a visitor, or its removal from one gallery to another, is forbidden, and any visitor found in the possession of an object, for whatever purpose, shall be detained and handed over to the Police.

6—If, in the opinion of the Keeper or of any Officer upon duty, a Visitor is found transgressing these Regulations he shall be requested to leave the building, and on his failing to do so shall be treated as a trespasser and forcibly removed.

COPYING

The crowded state of the Galleries, due to the combination of furniture and objects of art with the pictures in a limited space, renders copying, in the ordinary sense, impossible.

Sketching in a small book or block held in the hand is permitted during the hours when the Museum is open to the public, provided the access of visitors to any particular work of art be not impeded. But it is not permissible to use an easel or to make use of seats other than the fixed chairs provided for the use of the public. Subject to the above restrictions sketches may be made in water-colours, but not in oils.

FREE LECTURES

The Lectures form a course which covers the whole collection and is repeated with variations every month. Each lecture, however, is independent of the others and complete in itself. The lectures are varied by changes in the aspect from which the subjects are considered, and in the choice of objects to illustrate them. Lantern slides are also used to supplement the collection. A syllabus of the lectures to be delivered every month can be had upon application to the Keeper, or obtained at the Catalogue Stall. The lectures last an hour and are given on Saturdays at 12 noon, and on all other weekdays (Wednesdays excepted) at 3 p.m.

CATALOGUES

The following Official Catalogues, in addition to this volume, are sold at Hertford House. By making application to the Keeper they can be forwarded through the post. A remittance should accompany the application :—

Pictures and Drawings (Illustrated) ..	3s. 9d.	Postage 9d. extra
Bound in buff linen	7s. 6d.	„ „ „
Objects of Art (Text)	A revised edition is in preparation (July, 1925)	
Objects of Art (Illustrations)	2s. 6d.	Postage 6d. extra
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PHOTOGRAPHS, POSTCARDS AND COLOURED PRINTS

Official Photographs of a large number of the Pictures and Drawings and of the Miniatures, Objects of Art, Arms and Armour have been prepared. The negatives are the property of the Trustees, and prints can be obtained at Hertford House. They are on sale at the Catalogue Stall at prices ranging from 1s. to 2s. They can also be sent by post on application to the Keeper. Photographs of pictures or objects of art not yet reproduced may be obtained to order, price 5s. each. A fee of 5s. is also charged for permission to reproduce a photograph. Order Forms and a list of objects already photographed can be sent on application.

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EXPLANATIONS

1—Order—The illustrations are arranged in alphabetical order within schools; these also are arranged alphabetically.

2—Number and Position—The number of each picture is placed beside it, and its gallery number stated in Roman numerals enclosed within brackets.

3—Chronology—A chronological table of the painters illustrated follows the illustrations.

4—Index—This will be found at the end; the numbers are those of the pages on which the illustrations appear.

5—Abbreviations—F.R.=Founders' Room (between VIII and IX); G.S.=Grand Staircase.

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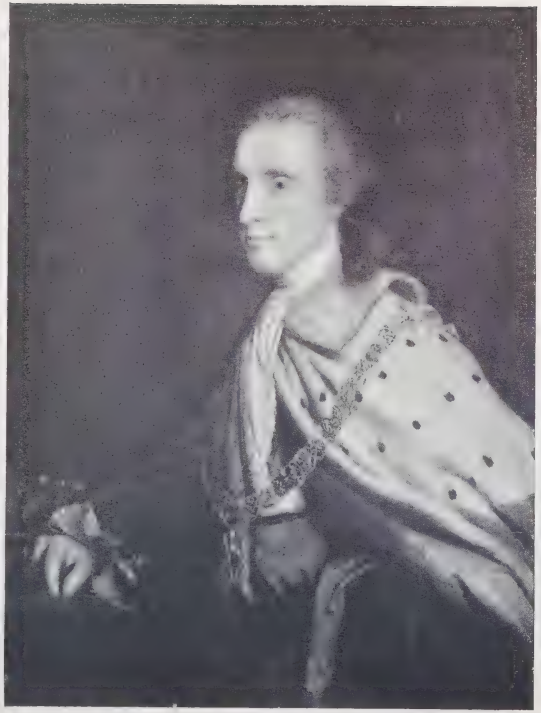

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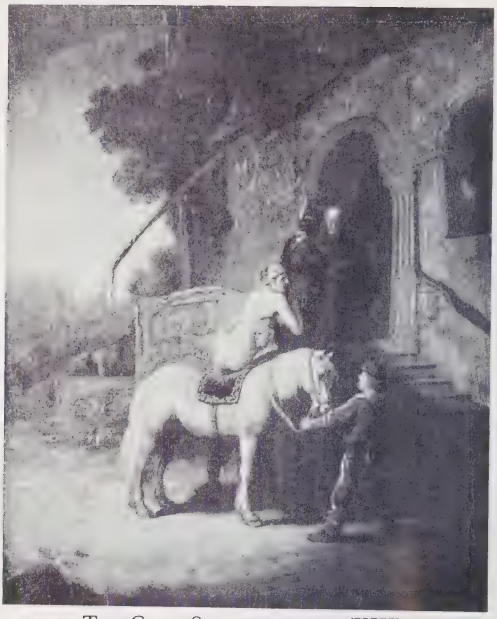

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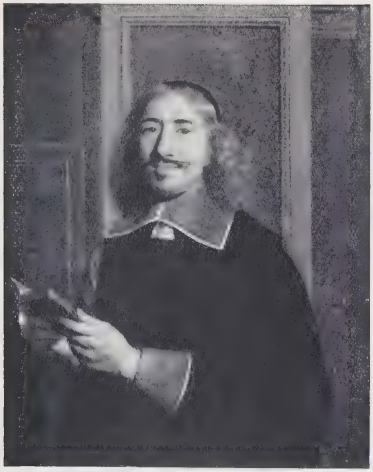

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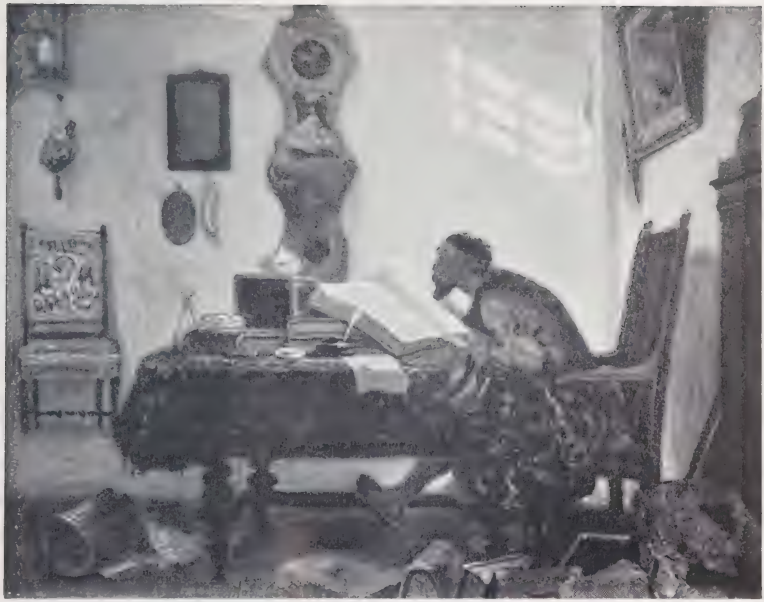

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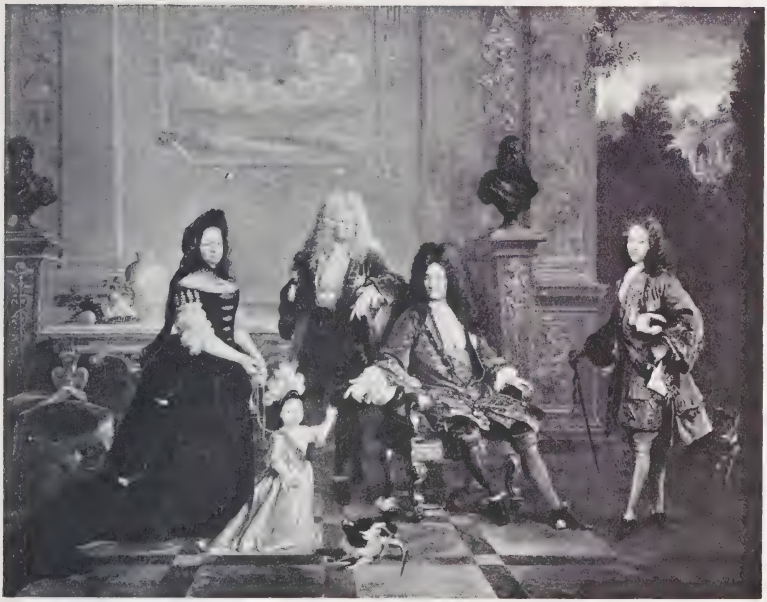

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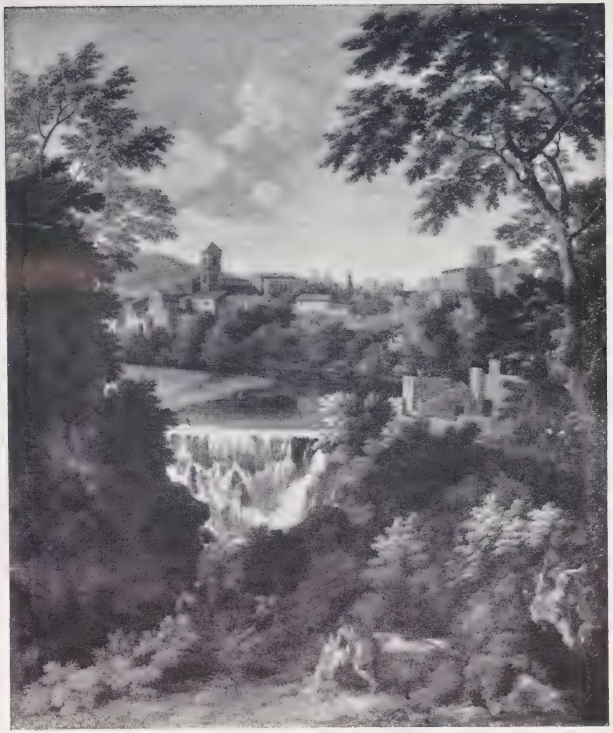

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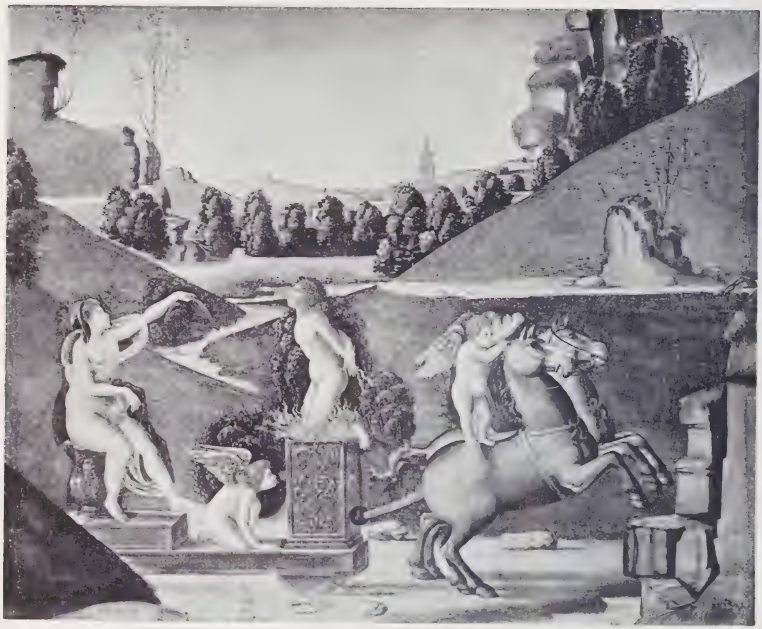

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BOLOGNESE

Domenichino (Domenico Zampieri)	1581–1641
Sassoferrato (Giovanni Battista Salvi)	1605–1685

FLORENTINE

Daddi, Bernardo	Early XIV Century
Florentine School	Late XV Century
del Sarto, Andrea	1486–1531
del Vaga, Perino (Pietro Buonaccorsi)	1500–1547

MANTUAN

Mantuan School	Late XV Century

MILANESE

Foppa, Vincenzo	1427?–1515?
Luini, Bernardino	1475–1533
Milanese School	Early XVI Century

MODENESE

Bianchi Ferrari, Francesco	d. 1510

NEAPOLITAN

Rosa, Salvatore	1615–1673

NORTH ITALIAN

North Italian School	XVI Century

SIENESE

Sienese School	Late XIV Century
Benvenuto di Giovanni	1436–1518
Beccafumi, Domenico	1486–1551

UMBRIAN

Lo Spagna (Giovanni di Pietro)	d. 1530?

VENETIAN

Crivelli, Carlo	1430–1493
Cima da Conegliano	1459–1517
Titian (Tiziano Vecellio)	1477–1576
Canaletto (Giovanni Antonio Canal)	1697–1768
Guardi, Francesco	1712–1793

GERMAN SCHOOL

German School	XVI Century

FLEMISH SCHOOL

Flemish School	Late XV Century
Flemish School	XVI Century
Eworth, Hans	Floruit 1540–1574

FLEMISH SCHOOL—*continued.*

Pourbus, Pieter	1510–1584
Pourbus, Frans, the Elder	1545–1581
Rubens, Peter Paul	1577–1640
Synders, Frans	1579–1657
de Vos, Cornelis	1585–1651
Jordaens, Jacob	1593–1678
van Dyck, Anthony	1599–1641
Brouwer, Adriaen	1605–1638
Teniers, David	1610–1690
Fyt, Jan	1611–1661
Coques, Gonzales	1614–1684

DUTCH SCHOOL

Mierevelt, Michiel Jansz	1567–1641
Hals, Frans	1580–1666
van der Neer, Aert	1603–1677
Brouwer, Adriaen	1605–1638
Rembrandt	1606–1669
de Heem, Jan Davidsz	1606–1683
Backer, Jacob Adriaensz	1608–1651
Both, Johannes or Jan	1610–1652
van Ostade, Adriaen	1610–1685
Dou, Gerard	1613–1675
Flinck, Govert	1615–1660
Wynants, Jan	1615–1682
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Terborch, Gerard	1617–1681
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Boursse, Esaias	Fl. 1656
Maes, Nicolas	1632–1693
van Noordt, Joannes	*c.* 1620–after 1675
van de Velde, Willem, the Younger	1633–1707
van der Neer, Eglon Hendrik	1635–1703
van der Heyden, Jan	1637–1712
Hobbema, Meindert	1638–1709
de Hondecoeter, Melchior	1636–1695
Drost, Wilhem	Fl. 1638–
Netscher, Caspar	1639–1684
Weenix, Jan	1640–1719
van Huysum, Jan	1682–1749

SPANISH SCHOOL

Velazquez	1599–1660
Cano, Alonso	1601–1667
Murillo, Bartolomé Esteban	1618–1682

FRENCH SCHOOL

French Renaissance School	XVI Century
Corneille de Lyon	Fl. middle of 16th century
Poussin, Nicolas	1594–1665
Claude Lorrain	1600–1682
de Champaigne, Philippe	1602–1674
Poussin, Gaspard (Gaspard Dughet)	1613–1675
de Largillière, Nicolas	1656–1746
Desportes, Alexandre-François	1661–1743
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Pater, Jean-Baptiste-Joseph	1696–1736
Boucher, François	1703–1770
van Loo, Carle	1705–1765
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Vernet, Claude-Joseph	1714–1789
Greuze, Jean-Baptiste	1725–1805
Fragonard, Jean-Honoré	1732–1809
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de Marne, Jean-Louis	1744–1829
Le Brun, Elisabeth-Louise Vigée	1755–1842
Prud'hon, Pierre-Paul	1758–1823
Boilly, Louis-Léopold	1761–1845
Vernet, Emile-Jean-Horace	1789–1863
Corot, Jean-Baptiste-Camille	1796–1875
Scheffer, Ary	1795–1858
Delacroix, Ferdinand-Victor-Eugene	1798–1863
Decamps, Alexandre-Gabriel	1803–1860
Isabey, Eugène-Gabriel	1804–1886
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